

The Art Treasures of the Vatican . . . Page 3



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COVER: Gian Lorenzo Bernini's majestic equestrian statue of Constantine the Great, the first Christian Emperor of Rome, that stands at the head of the *Scala Regia*, the main staircase of the Vatican Palace. See story on Page 3.



Piazza di San Pietro. As seen from the dome of St. Peter's Basilica, the gigantic square opening before Vatican City is embraced by Bernini's majestic, 284-pillar colonnade.

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New series of medals will portray The Art Treasures of the Vatican

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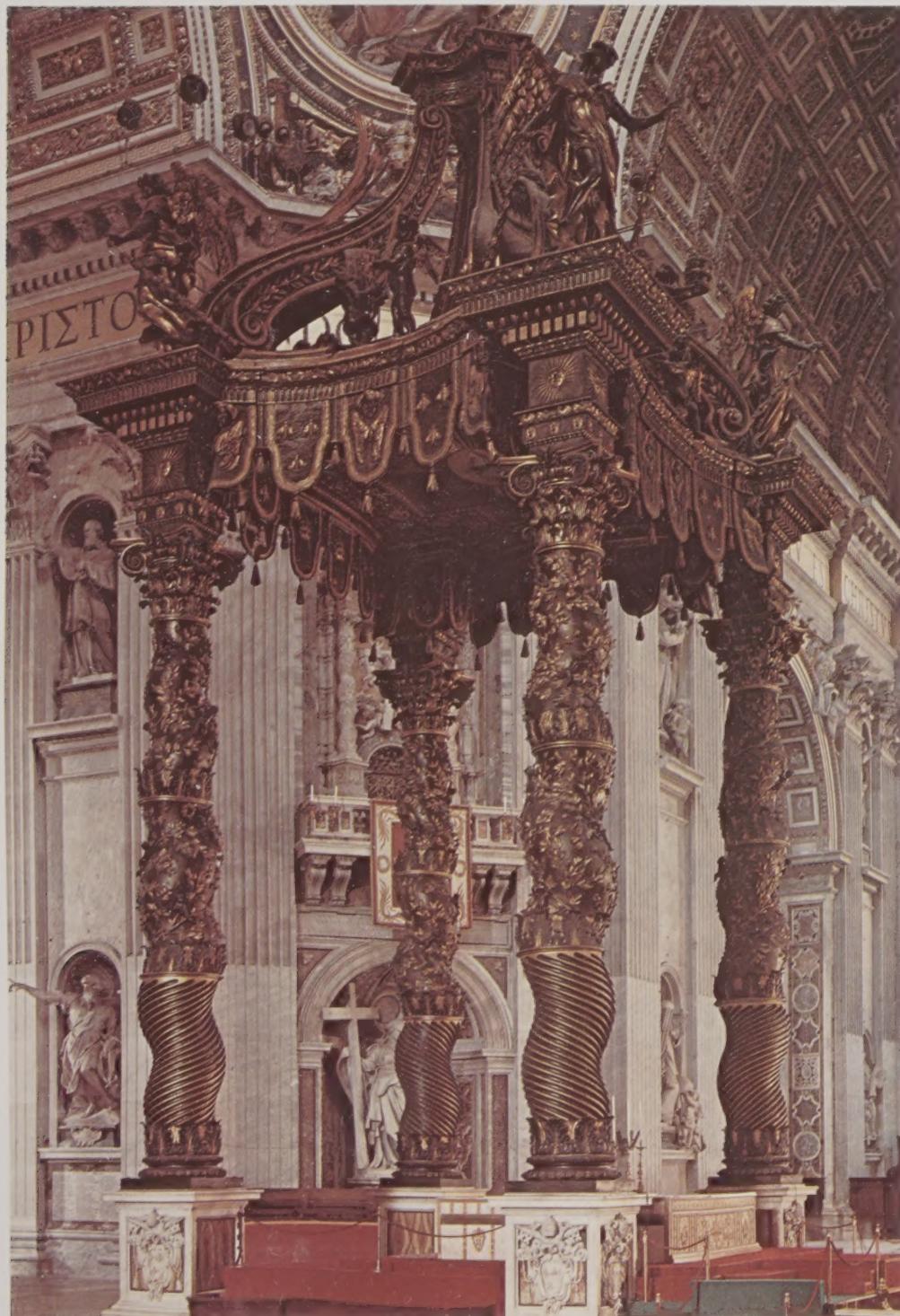
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I TESORI D'ARTE DEL VATICANO

New series of medals will portray The Art Treasures of the Vatican



GREAT ART MUSEUMS have always stood as important symbols of pride for the world's leading cities, as well as monuments to their nations' cultural heritage. They are treasures of those enduring artistic works that testify to an enlightened society.

Paris has its historic Louvre and New York the prestigious Metropolitan. London boasts, among others, the esteemed British Museum — Madrid, the ancient Prado. The massive Hermitage is the pride of Leningrad, while the Florentine delights in his sublime Uffizi Gallery. Each of them is a magnificent edifice, housing immortal works by history's most distinguished artists.

Yet among all the world's most important museums, those of Vatican City stand alone.

For these several galleries, palaces, chapels and libraries are more than just repositories of great art. They are, *in themselves*, great works of art.

True, the Vatican contains great works of sculpture. But, more than that, many of the Vatican buildings were *designed* by great sculptors — by Michelangelo and Bernini — as well as great architects: Bramante, Liorio, Maderna and Michelangelo.

Certainly, the museums of the Vatican house hundreds of the most famous paintings of all time. But, more than that, much of the Vatican was

The Baldacchino. Soaring some 95 feet above the high altar of St. Peter's, this bronze canopy by Bernini is a supreme example of Baroque-style architectural sculpture.



The Dome of St. Peter's. Just one example of Michelangelo's contributions to the Vatican.

actually *decorated* by some of history's greatest painters. By artists such as Giotto, Fra Angelico, Botticelli, Raphael and Michelangelo.

Countless works of art that any other museum would be proud to count among its most priceless possessions were, at the Vatican, created merely to adorn its walls and ceilings and gardens. The use of the term "merely" may seem frivolous, even absurd, yet how else can the enormity of the Vatican's treasury of art be brought into proper focus.

The Vatican Pinacoteca. The Museo Sacro. The Museo Profano. The Galleria Chiaramonti. The Medagliere. The Museo Pio-Clementino. The Vatican Library. The Museo Gregoriano Etrusco. The Egyptian Museum. The Borgia Apartments. Raphael's Stanze. The Braccio Nuovo. The Chapel of Nicholas V. The Pauline Chapel. The Sistine Chapel.

St. Peter's itself!

At no time or place in all of civilization has so much great art been brought together in one location—in a single enclave of little more than a hundred acres, scarcely larger than a small city park.

Now, to bring the very essence of

these majestic works of art to American collectors, The Franklin Mint is now about to issue *The Art Treasures of the Vatican*.

This will be a most comprehensive collection of sterling silver art medals that will encompass *the very finest* of the masterpieces of the Vatican—as determined through the cooperation and guidance of the Vatican museums' leading curators and art historians.

Consider for a moment the very fact of Vatican City—a roughly triangular-shaped *sovereign nation* of only one-sixth square mile. The papal state has a population of approximately 1,000 citizens and includes among its many buildings a hospital, a tile factory, a railway station, a post office and one of the world's most powerful radio stations.

And yet, within this tiny realm are also contained St. Peter's Basilica—the largest church in Christendom—along with a number of palaces, chapels, museums, libraries, archives and gardens.

Consider now that, for almost 2,000 years, a long succession of popes—more than 260 of them in all—have each left their own individual marks on the Vatican. In doing so, they employed the combined talents of hundreds of the finest architects, sculptors and painters of their times—not to mention countless thousands of artisans and craftsmen.

Today, after nearly twenty centuries of building, demolishing, rebuilding, restoring and refurbishing much of what once stood in the Vatican has been lost forever. What stands in its place, however, is so splendid that it still dazzles the eye and overwhelms the mind!

In the beginning, none of that seemed likely.

Until the time of the papal exile to Avignon in 1309—the so-called second "Babylonian Captivity"—the official residence of the pope had been in the Lateran Palace on the Caelian Hill. Located at the opposite end of Rome from Vatican Hill, the palace

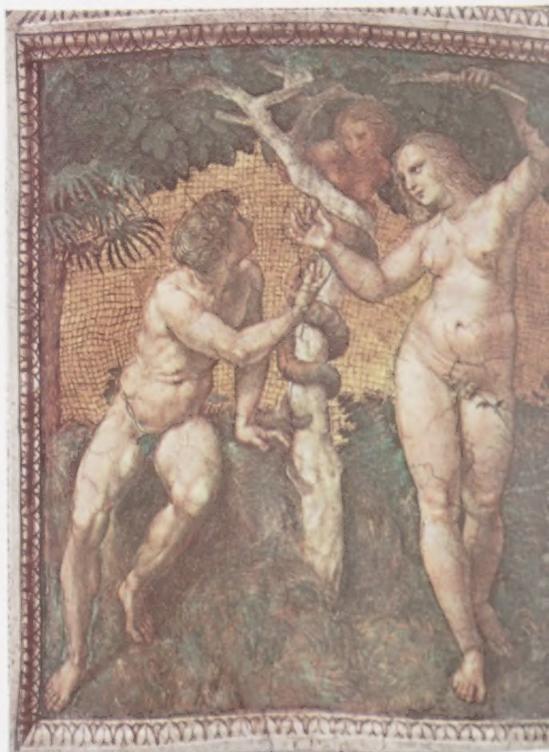
had been given to the church as a papal residence early in the 4th century. The palace was the gift of Fausta, wife of Constantine the Great, the first Christian Emperor of Rome.

For his part, Constantine erected a *basilica* (church) at the base of Vatican Hill following his signing of the Edict of Milan in 313, by which he recognized Christianity as an "accepted" religion of the Empire. The site selected by Constantine for his St. Peter's Basilica was at a spot believed to be directly over the tomb of the first pope who, according to tradition, had been crucified on Vatican Hill about 67 A.D. during the persecutions of the Emperor Nero.

During succeeding centuries, various buildings were erected adjacent to the original St. Peter's Basilica, notably the two small palaces constructed by Pope Symmachus (498-514) as his *escopio* at the time of the Laurentian Schism.

Still, it was not until after the return from Avignon in 1377 that the official residence of the pontiff in Rome was transferred from the Lateran Palace—which, in any case, had been badly

The Fall of Man. One of Raphael's many doctrinal paintings in the Stanza della Segnatura.



damaged by fire during the papal absence—to the Vatican. And there the popes have remained for 700 years.

The return of the papacy to Rome occurred at a fortuitous point in time—most fortuitous for the Church Temporal, if less so for the Church Spiritual—for it coincided with the first flowering of the Renaissance throughout northern Italy. And, with the Renaissance came a remarkable sequence of great humanist popes whose combined pontificates extended for almost exactly 100 years.

These were, for the most part, worldly men who reigned during a time of increasing appreciation for intellectual and artistic values. And they were determined to bring to the Vatican the greatest artists of their age; to glorify the Vatican with the greatest art treasures, not only of antiquity, but of their own time, as well.

And two of those popes—uncle and nephew—would enrich the Vatican almost beyond human comprehension and for all time to come.

It is recorded that Tommaso Parentucelli once said that if he ever acquired any money he would "spend it on books and buildings." And after he was consecrated Pope Nicholas V in 1447, he did just that. Nicholas dreamed of a new and splendid Vatican—a walled "city" that would include a library, to which he would donate hundreds of his own manuscripts; a new papal palace, and a chapel (The Chapel of Nicholas V), for which Fra Angelico was commissioned to create the frescoes.

Nicholas died before his dreams reached fulfillment, and it remained for a successor three pontiffs removed to realize those dreams in stone and marble. This was Sixtus IV della Rovere (1471-1484)—the only man who could fairly be called the "father" of the Vatican museums, and whose reign reached its apex exactly 500 years ago.

Not only did Sixtus complete the library and chapel envisioned by Nicholas, but—to his eternal glory—



The Delphic Sibyl. One of the many hundreds of figures, both from mythology and the Bible, with which Michelangelo adorned the ceiling of the Vatican's Sistine Chapel.

he also constructed a second *cappella*, the incomparable Sistine Chapel!

Designed by Baccio Pontelli, the deceptively simple yet sublime Sistine was built so that its central nave would match exactly the measurements of King Solomon's Temple. Its lower walls were adorned with twelve frescoes depicting scenes from the *Life of Moses* and the *Life of Christ*—as recorded in the Old and New Testaments—and as interpreted by such artists as Signorelli, Rosselli, Perugino, Botticelli and Ghirlandajo.

For some unknown reason, painting of the vaulted ceiling of the Sistine was left to a minor artist who daubed it a simple blue, highlighted with golden stars. This apparent artistic oversight was remedied a quarter century later—and again three pontiffs removed—by Julius II della Rovere (1503-1513).

If Sixtus IV was the father of the

Vatican museums, it was his nephew Julius II who was the *superstans operibus*—the master builder—of the modern Vatican.

Julius II was the warrior-pope—"God's Terrible Vicar"—perhaps the strongest-willed and most imperious mortal ever to ascend the Throne of Peter. Happily, Julius was also a man of exquisite taste and insatiable appetite for fine art, and he had a vision of what the Vatican should be that went far beyond that of any of his predecessors. Indeed, it remains unmatched by any of his successors down to the present day.

To bring his vision to fruition, Julius did four things.

First, he paused—if only intermittently—in his pursuit of secular power and in his internecine struggles to recapture the fragmented Papal States. Next, he drew up a blueprint for enriching the Vatican that would take



Laocoön. 2nd Century B.C. To Virgil, as to Pliny, this sculpture was "the limit of art."

future popes a century to bring to completion. Then, he determined that art should no longer be limited to the role of instructing a largely illiterate faithful in the mysteries of their church; that it should reflect the genius of man as well as the glory of God.

And, finally, he gathered to Rome the three greatest artists of his age.

These included two kinsmen from the Duchy of Urbino. One was the young artist Raffaello Sanzio, a 25-year-old student of Perugino, who would go on to become "the divine Raphael"—one of the greatest painters of the High Renaissance and of all time. The other was the master architect Donato Bramante, to whom Julius would assign one of the most monumental building projects in western history.

The third was the Florentine sculptor Michelangelo Buonarroti—already an acknowledged genius and one in whom the proud Julius was to meet his match.

To Raphael, Julius assigned the task of adorning the papal apartments

with paintings, frescoes and tapestries. From Michelangelo, he demanded a papal tomb. Michelangelo replied with a design worthy of Julius' ambitions—a majestic, free-standing mausoleum that would measure approximately 36 by 24 feet, rise over 36 feet in height and be adorned with more than 40 larger-than-life statues.

No matter that there wasn't a church in Rome large enough to contain it, Julius was overjoyed with the sheer splendor of Michelangelo's plan for the tomb. He would find a place for it.

And he did.

So it was to secure a location for his own tomb that Julius determined to tear down Constantine's decaying, twelve-centuries-old *basilica* and replace it with a new St. Peter's. It would be the largest, most magnificent church in the world. And Julius chose Bramante to design it.

Bramante, however, did not survive to see the completion of the new St. Peter's Basilica, for it took 120 years—from 1506 to 1626—to finish. In any case, Bramante would not have recognized the present church, for his original design was extensively modified by succeeding architects—Michelangelo among them.

Michelangelo fared little better with Julius' tomb, which was to occupy his time and talent—off and on—for almost 40 years. This extended delay was no fault of Michelangelo. Because in 1508 Julius conceived of yet another artistic undertaking—to ornament the ceiling of the Sistine Chapel with monumental frescoes. And he commanded Michelangelo to paint them.

Michelangelo protested. He was a sculptor, not a painter. He had not done a fresco since his apprentice days. He could not succeed. The pope should give the commission to Raphael, a much more gifted painter.

But Julius II was not a man to be put off, and he would have his way!

And so Michelangelo had to teach himself the difficult art of painting

frescoes, which requires that the paint be applied to wet plaster. The artist's task was further compounded by the very size of the chapel ceiling—some 144 x 34 feet—and the fact that the ceiling was vaulted, thus presenting intricate problems of perspective.

Nonetheless, on May 10, 1508, Michelangelo began painting the ceiling of the chapel built by and named for Pope Sixtus IV.

The first version of the Sistine ceiling—one that depicted the twelve Apostles—was never completed. Michelangelo was dissatisfied with the work and invited the pope to inspect it.

Julius was pleased. Michelangelo was not. As they had done so often before, and would so often again, these two proud and stubborn men—worldly priest and divine artist—clashed. Michelangelo recorded the encounter in a letter to a friend.

"The pope wished to know what was wrong with the work. I said that it was too poor. 'Why is it too poor?', he demanded to know. 'Because,' I replied, pointing to the Apostles, 'those



Exekias, circa 530 B.C. This painted terra cotta amphora is a sublime example of Etruscan art.

men were poor. The pope flushed with anger, then bade me to paint as I pleased and stormed from the chapel."

Michelangelo was not a man to be put off, and he would have *his* way!

And so he barred the chapel to visitors—except, of course, the pope—remounted his scaffolding, destroyed his original frescoes and set to work again. For the next three years, working always alone, lying on his back and nearly blinded by the paint dripping into his eyes, Michelangelo repainted the ceiling of the Sistine.

Finally, on October 31, 1512, the last of the scaffolding was removed and Michelangelo's ceiling was revealed for the first time to the eyes of an awe-struck world.

There was nothing "poor" about this work! Indeed, it was the most majestic creation of the entire Renaissance—a monumental work that encompassed, among other themes, events that were in themselves beyond the grasp of any other artist.

The Creation of the Universe. The Creation of Adam. The Creation of Eve. The Fall of Man and Expulsion from Paradise. The Sacrifice of Noah. The Flood.

In all, more than 70 separate and distinct scenes depicting more than 300 individual figures.

Four months after the reopening of the Sistine Chapel, Michelangelo's patron and tormentor, Pope Julius II, died at the age of 69. On learning the news, Michelangelo wept.

Although Michelangelo's name remains the one most closely linked to *The Art Treasures of the Vatican*, his works—magnificent as they are—make up only a small part of the thousands of masterworks found there.

They include works that date from antiquity to the present day, including many from the pre-Christian era created by artists unknown to us today. Others are the creation of the early Renaissance artists Giotto and Lippi, while a great many are by the later Masters—Da Vinci, Pinturicchio, Raphael, Bellini, Caravaggio, Titian, Bernini and Van Dyck—and more



The Deposition of Christ. Compare the high human drama of this intense painting by Caravaggio with the rigid formality of Raphael's "The Fall of Man" on page 4.

recent sculptors and painters, such as Rodin and Rouault.

At least two among them demand our attention, because of the very magnitude and brilliance of their contributions to the Vatican.

The first of them was the serene Raphael who, unlike the stormy Michelangelo, enriched the Vatican with the genius of his talent from the age

of 25 until his untimely death in 1520 at the age of 37. Never once did Raphael incur the wrath of the fiery Julius—or anyone else, for that matter.

The second was Gian Lorenzo Bernini, the gifted architect and sculptor. During his many years at the Vatican, Bernini sculpted the great equestrian statue of the Emperor Constantine;

(continued on page 30)

THE KABUKI INGOTS

A unique collection created by The Franklin Mint of Japan—available in the United States exclusively to Collectors Society Members

KABUKI is the great traditional drama of Japan. A centuries-old art form, it is rich in gesture, opulent in costume, spectacular in performance. It has been called the most perfect and complete form of theatrical expression in all the world.

Now, to fully capture the *essence* of this unique dramatic experience, the official Japanese Kabuki Theatre in Tokyo commissioned The Franklin Mint's affiliate in Japan to create a special collection of Kabuki Fine Art Ingots, in pure (.999 fine) silver.

This is the *first* collection in precious metal ever created to honor the art of Kabuki—as well as the first collection ever commissioned by the Japanese Kabuki Theatre.

Moreover, it is the *first issue of any kind ever made available to Collectors Society Members from The Franklin Mint of Japan.*

This extraordinary collection has been offered in Japan and in several European countries. However, in the United States, it will be made available *only* to Franklin Mint Collectors Society Members. It will *not* be offered to the American public—or even to other Franklin Mint collectors. Thus, it provides an important and very rare collecting opportunity for those who appreciate metallic art of distinctive character and quality.

The collection will consist of eighteen superbly sculptured art ingots, to be minted in pure (.999 fine) silver. Each ingot will portray the most dramatic moment from one of the greatest of the Kabuki dramas—and the complete collection of eighteen represent the Kabuki plays that have been acclaimed as *the most outstanding classics of this great art form.*

Each ingot is authentic in every detail—and a finely-crafted work of art in and of itself. For the original designs were created, expressly for this collection, by *the official artist* of the Japanese Kabuki Theatre: Shojiro Hara. This distinguished artist has sculptured each design with meticulous care and close attention to every detail. Appropriately, each individual sterling silver ingot will bear the signature and seal of the artist, actually minted into its surface.

Furthermore, each of Shojiro Hara's works of art has been authenticated for historical accuracy by Japan's foremost Kabuki scholar: Professor Toshio Kawatake. In addition, Professor Kawatake has prepared an informative commentary on each work that will be issued in conjunction with the appropriate ingot.

Among the Kabuki plays depicted by these beautiful ingots are:

"Oshimodoshi," tragic story of a



The ordering deadline is August 31, 1976

young girl's love for a Buddhist priest and her revenge when that love is thwarted.

"Nanatsumen," a drama of intense family rivalry performed with strange and exotic masks.

"Uiro Uri," the adventures of an outlandish medicine man of 18th-century Japan.

"Gedatsu," suspenseful story of two young lovers saved from death by the ghost of a great general.

"Kenuki," drama of a wicked servant who terrorizes a family with the mysterious power of magnetism.

In all, there are eighteen highlights of Kabuki drama depicted in this col-

gots will be engraved and minted in Japan to the most exacting standards of craftsmanship. Every fine line of the artist's work will be captured in the most precise detail. The intense facial expressions, the dramatic poses, the stylized mannerisms and the magnificent costumes—all will clearly reflect the near perfection with which Kabuki drama itself is performed.

To house and display the complete collection of eighteen silver Kabuki ingots, a custom-designed presentation case will be provided as part of the collection for each subscriber.

The issue price for each pure (.999 fine) silver Kabuki ingot is just \$25,

number of Franklin Mint Collectors Society Members whose orders are postmarked by the subscription deadline of August 31, 1976. Moreover, this is the *only* time the collection will ever be offered in this country.

Those Collectors Society Members who choose to subscribe now will thus own a very exclusive and rare collection. A collection that exquisitely recaptures the exoticism and splendor of an ancient Oriental art—the famous Kabuki Theatre. A collection of international importance, great beauty and intrinsic value, that will be as fascinating to future generations as it is to our own.



THE KABUKI INGOTS

in pure (.999 fine) silver

Subscription deadline:
August 31, 1976



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*Special Subscription Application
for the exclusive use of
Collectors Society Members*

THE KABUKI INGOTS

in pure (.999 fine) silver

This collection is reserved, in the United States, solely and exclusively for Collectors Society Members. This application is, therefore, not transferable. It is for use only by the Member named hereon. This application must be postmarked by August 31, 1976.

THE KABUKI INGOTS

As a member of The Franklin Mint Collectors Society, I wish to exercise my exclusive privilege to acquire *The Kabuki Ingots*. The collection will consist of 18 finely sculptured art ingots, to be minted expressly for me in pure (.999 fine) silver and sent to me at the rate of one ingot per month beginning in September 1976.

I need send no payment now. My ingots will be billed to me, individually at the time of shipment, at the issue price of \$25.* each. A custom-designed presentation case will be provided to me at no additional charge.

*plus my state sales tax

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young girl's love for a Buddhist priest and her revenge when that love is thwarted.

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"Kenuki," drama of a wicked servant who terrorizes a family with the mysterious power of magnetism.

In all, there are eighteen highlights of Kabuki drama depicted in this collection—each portraying the most spectacular and intense moment from one of the most famous plays.

The reverse of each ingot will identify the Kabuki play depicted, the date of its first performance at the Japanese Kabuki Theatre, and the name of the actor who first interpreted the central role. These identifications will be provided in Japanese, with special translations prepared for the American collector. Each ingot will also be edgemarked with the official mark of the Tokyo Assay Office—certifying the silver content of the ingot—the year of issue and the mint mark of The Franklin Mint of Japan.

Each of these finely sculptured in-

gots will be engraved and minted in Japan to the most exacting standards of craftsmanship. Every fine line of the artist's work will be captured in the most precise detail. The intense facial expressions, the dramatic poses, the stylized mannerisms and the magnificent costumes—all will clearly reflect the near perfection with which Kabuki drama itself is performed.

To house and display the complete collection of eighteen silver Kabuki ingots, a custom-designed presentation case will be provided as part of the collection for each subscriber.

The issue price for each pure (.999 fine) silver Kabuki ingot is just \$25, and the ingots will be sent to subscribers at the rate of one per month. Each ingot will be billed at the time of its shipment, and there will be no additional charge for the deluxe presentation case.

The total edition of The Kabuki Ingots in the United States will be permanently limited to the exact

number of Franklin Mint Collectors Society Members whose orders are postmarked by the subscription deadline of August 31, 1976. Moreover, this is the *only* time the collection will ever be offered in this country.

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Collectors Society Members are advised that they must use the special Members' application form inserted here to place their subscriptions for *The Kabuki Ingots*. No payment is required at this time. However, Members are reminded that their applications must be postmarked by August 31, 1976 to be accepted. (P)



Ingots shown actual size.



Kabuki ingot collection in custom-designed presentation case.

The Franklin Mint's most precious commodity

THIS may surprise many—but the most precious commodity at The Franklin Mint is not its silver—not even its gold. In fact, it isn't a precious metal at all.

The Franklin Mint's most important asset is people. The men and women who work at The Franklin Mint—and who make The Franklin Mint work. They, and they alone, are responsible for the mint's reputation as the world's foremost creator of fine medallic art and other outstanding collectibles.

Motivated people are needed to create collectibles of the quality demanded by the mint. And, happily for Franklin Mint collectors, the mint's officers and, in particular, the mint's personnel department recognize this fact. And so, together, they have fashioned a company as extraordinary as the people they have recruited to work here.

Michael C. Boyd, the mint's Vice President of Personnel and Administrative Services, best expresses this somewhat exceptional philosophy of staff relations.

"The mint's attitude toward its people has *had* to be different, right from the very start. We were trying to attract top-notch people to a young, virtually unknown company. We knew we needed *them* to produce the quality product we wanted. And we also knew we'd have to give them something they couldn't get at any other company to attract *them* to *us*.

"So we started by looking at the sort of working environment other successful companies were providing for their employees.

"Quite frankly, we found that many

of these companies were making one big mistake. And that was in making so many rules and regulations *governing* their employees that they completely stifled the urge to create. They just didn't *allow* it.

"Well, we knew that would never work at The Franklin Mint, where the company's main personnel objective is to foster the *highest* level of



Michael C. Boyd

creativity from all its people. So we set out to do things our own way."

What resulted was a philosophy of hiring the very best people to do the job—regardless of their race, color, sex, age, creed or national origin—and then providing those people with the best—and freest—physical and emotional environment in which to do their jobs.

"One of the first things a job applicant notices here is that this is basically a 'first-name' company—'Mr., Mrs. or Ms.' are practically unheard

of at The Franklin Mint," Boyd says.

"Furthermore, there is no 'dress code.' About the time girls started wearing slacks to work—in 1971 or so—many of our people asked if they could wear slacks to work at the mint. Our position was merely to say 'wear whatever you *feel* like wearing, so long as it's appropriate for the job you're doing.' In other words, use the good judgment we know you have."

"That's been our dress code—if you can call it that—ever since. And it's never been a problem—even when 'hot pants' became *the* thing. Although I must admit we did begin to wonder where 'fashion' was headed next!" laughs Boyd.

The Franklin Mint's position on time clocks is another example of the unrestricted atmosphere mint people enjoy on their jobs.

"We did have time clocks at our old facility in Yeadon, Pennsylvania. So when we moved here to Franklin Center, they moved along with us. I guess we installed them here because it was the traditional thing to do," Boyd recalls.

"But it didn't take us long to sit down and ask ourselves *why* we wanted our people to 'punch a clock' when they arrived at the mint.

"Anyhow, we couldn't come up with any good reasons why they should clock in. We had worked long and hard to find and hire the best qualified people for their jobs. And we wouldn't have hired them in the first place if we didn't have confidence in their integrity. It just didn't make sense."

So the time clocks went out of The Franklin Mint. And it soon became

apparent they were never needed in the first place.

Another particularly innovative—and valuable—program adopted by The Franklin Mint is the “plant forum.” This program calls for the Director of Personnel, the Vice President of Plant Operations, and the various department heads to get together informally with groups of co-workers in the plant every six weeks.

Initially conceived as a sounding board for staff members who weren’t in daily contact with top management, the plant forum has evolved over the past five years into something much, much more.

“When we first started the plant forum program,” Boyd remembers, “we *did* have a kind of barrier to break down. After all, who’s going to complain when the boss is there?

“But soon everyone realized that the forum’s purpose was not to put anyone on the spot. And now it’s really turned into management’s closest contact with the craftsmen who produce the collectibles we issue.

“What’s more, a number of technical problems have been solved right there on the spot. And that gives everyone involved a real sense of participation and pride.”

Pride—the *pride* of the people who work here—is really what makes The Franklin Mint happen. *Pride* in knowing that the company they work for is producing collectibles of the finest possible quality... and *pride* in knowing that *they* themselves are an essential part of the mint’s success.

This sense of pride in working successfully together has led a number of Franklin Mint people to *play* together in their off-hours, too—especially in the area of sports.

During every season of the year, co-workers can be seen leaving the mint together, after working hours, all dressed for intermural sports. Those sports are as varied as men’s and women’s softball, mixed volleyball, golf, table tennis, team chess, ice hockey, bowling and tennis. And,

there are always plenty of non-participating co-workers on the sidelines to cheer their teams on.

One of the most unusual aspects of sports “Franklin Mint style” is that the participants come from all areas of the mint—and from all levels on the organizational chart.

The “Tennis Ladder” is a good example. The ladder is posted throughout the mint to let everyone know who-played-whom and who won. During a typical week, the ladder may show that a Program Development Director lost to a Quality Assurance Inspector. Or that a Warehouse Receiver was defeated by the Secretary of the Corporation.

That’s all part of The Franklin Mint’s philosophy that *everyone* is here to do an important job—no matter what his or her title.

Nowhere is the spirit of equality—of self-worth—more evident than in The Franklin Mint’s productivity sharing program. This plan was devised to allow all of the mint’s people to share in the company’s profits. And, whether he be the Chairman of the Board or the newest stenographer, the same formula is applied to calcu-

late the number of productivity shares each person receives.

That’s just the beginning of the long list of benefits enjoyed by the workers at The Franklin Mint. Others include an educational loan program which pays 100 percent of the tuition for college courses designed to improve a staff member’s potential contribution to himself and the mint; a suggestions award program which recently paid one person \$7,000 for her good idea; a very progressive medical and dental program, completely company-paid for all employees and their families; a pension plan, to which the mint contributes an amount equal to 6 percent of a staff member’s base salary each year; a Federal Credit Union; a company-subsidized restaurant; a completely equipped medical clinic with a medical director, a staff physician, and five full-time nurses; an Employees’ Activities Association that sponsors group vacations to world-famous resorts at reduced rates; an alumni gift-matching program—the list goes on and on.

Of course, no one can express the true “flavor” of The Franklin Mint better than an actual mint employee.



Personnel Director Michael Berzansky, right, and Manufacturing Director Fredrick Hammerle, left, conduct a plant forum with a group of Franklin Mint employees.

And Chris Fabre, a training manager who's been with the mint for eleven years, can talk about the "unique quality of life" here better than most.

"When I came to The Franklin Mint in 1965—just a year after it was founded—it was a different operation, especially from the standpoint of sophistication," Fabre says. "In fact, it's almost unbelievable to look back to those days now."

"No one really had a title then. We all just did whatever had to be done. Believe it or not, it was Joe Segel—founder of the mint—who showed me how to run what was then our one-and-only coining press!"

"A lot has changed since then. But two important things haven't. One is the great enthusiasm of the employees themselves. The other is the quality of the fine collectibles that the mint creates."

For Kathleen Murray, working at The Franklin Mint has opened the door to a career she never even dreamed of.

"When I started working at The Franklin Mint eight years ago as secretary to the Plant Manager, it was a constant challenge just wrestling with the day-to-day efforts of a company growing at a mind-boggling pace."

"And personally, I felt more and more that I wanted to get in on the action—to start making decisions and then follow those decisions as they became realities. Then, just about the time I really started getting 'itchy' for a job change, the personnel department ran a training program for Franklin Mint people who wanted to become supervisors. I think I was the first one to sign up—much to everyone's surprise!"

Not as surprised as they were going to be, however. Because Kathleen Murray did exceptionally well in the training program. And the next time the company promoted from within—a standard mint practice—she applied for a plant supervisor's post in the packaging department and got it!

Maybe my career would have gone

the same way in some other company," she says, "but I really doubt it. It was the people I worked with at the mint who encouraged me to be and do—the best I could."

To sum up, Mike Boyd relates this enlightened policy in dealing with personnel to the overall efficiency of the mint. "Just what does it *do* for the mint? Well, three things, actually. Because, through this single policy decision, we've achieved three important goals—sort of like the 'hat trick' in hockey. One is that we've achieved greater productivity. Second, we've achieved a higher standard of craftsmanship. And third—we've achieved a better bottom line."

"But it all really adds up to one thing: Treat people the way you'd want them to treat you. *That's* how we protect our most precious commodity at the mint!" 



Chris Fabre



Kathleen Murray



James Wyeth

*An editor and an artist
talk of crystal and the sea*

FROM the beginning, the assignment sounded exciting—in fact, anything but routine.

It began one day in early June with a suggestion from Bob Hallowell, the Director of Franklin Crystal: "How about doing a piece in the *Almanac* about Jamie Wyeth?"

Hallowell had popped his head into the *Almanac* office and peered over his glasses at the editor.

"I think we already did a story about him—sometime back around the Spring of '73. Sure, it was while he was creating the art for a series of silver plates the mint was issuing."

"Yes, but that was three years ago. We've got a lot of new Members of the Collectors Society now—and they

haven't read anything in the *Almanac* about Jamie Wyeth."

"O.K., he's a tremendous artist, and his silver plates were sensational. But, why would our collectors want to read about him now? What's your real reason?"

"Because, my friend, James Wyeth is now creating entirely *new* and original works of art for an entirely *new* series of collectors' plates that are going to be absolutely magnificent—if I do say so myself."

"Crystal plates, no doubt?"

"How'd you guess?"

"O.K. You see if you can make the

date. I'll drive down and do an interview with him for the August issue. How far is it to Chadds Ford, about ten miles?"

"You don't go to Chadds Ford. He's not on his farm. He's at his summer place on Monhegan Island—off the coast of Maine. You'll have to fly to Boston, then to Rockland, Maine, and then you'll have to hire a car and drive about fifteen miles to a little town called Port Clyde. From there, you take the mail boat out to Monhegan. Trip takes about an hour."

"Right on the tip of your tongue,



huh? You weren't very sure I'd do this story, were you?

Listen, you'll enjoy the trip. And, besides, you'll like meeting Jamie. He's a nice guy.

A nice guy?

James Wyeth is the most celebrated young artist in America today—and probably the country's greatest portraitist. At 21, he created the portrait of the late John F. Kennedy which will hang in the Kennedy Memorial Library. At 29, he did the portrait of Thomas Jefferson that was acquired by *Time* magazine for its American Bicentennial issue.

His evocative landscapes and seascapes, his highly dramatic portraits, both of people and animals, hang in leading museums. His major works command fees of \$40,000 and up—and are owned by New York socialites, Pittsburgh millionaires and Hollywood movie stars alike.

And to Hallowell, he's 'a nice guy.'

That's how it began.

And now that it has begun, the first step is to find out more about James Wyeth. In fact, I want to find out everything I can about him before our meeting. Celebrities tend to have little patience with interviewers who ask questions they could easily have found the answers to elsewhere. Normally, this "finding out" process involves sending an informational request to

the mint's research library, waiting for them to gather the facts, then studying those facts and making mental and written notes.

This time, I am luckier. It turns out that Franklin Mint writer Pete Lunt is a great fan of Wyeth; has known him since the artist was a boy of five, and has a raft of biographical material about him. Pete's comment as he hands me a stack of documents:

"You're going to interview Jamie? You'll like him. He's a nice guy."

A nice guy.

One week later, on the flight from Philadelphia to Boston, I continue to read about—and learn more about—James Wyeth, the artist.

First, the 1973 *Almanac* article. Interesting stuff. Makes the point that Wyeth is a sensitive and dedicated artist. But the setting for this article is Wyeth's home in Chadds Ford, Pennsylvania, and it talks mostly about his feelings for the farm country around the Brandywine River Valley. And I'm going to be talking to him on an island in the Atlantic Ocean.

I read on.

From something called 'Special for the Golden Slipper Club presentation,' whatever that is: "James Browning Wyeth—familiarly known as Jamie—is the youngest artist in the Wyeth family. He was born in 1946, the son of Andrew and Betsy Wyeth . . ." It goes on to say he's been earning his living as an artist from the time he was 18, and that his first one-man show—in New York City at the age of 20—was "a huge success."

Franklin Mint photographer John Kelly is sitting in the seat next to me, going through some of my research material.

"Here's an article about Wyeth in an old issue of *Look* magazine—dated April 2, 1968."

"What's it say?"

"Talks about how his grandfather was N.C. Wyeth, a famous book illustrator during the early days of this century. And about his father being Andrew Wyeth, 'America's most hon-

ored and highest-paid artist.' Mostly, though, it talks about Jamie when he was 21 and had just completed his Kennedy portrait. Apparently it caused quite a stir . . ."

"Here are some notes from a one-man show Wyeth had in 1974 at the Brandywine River Museum. Says he finished his formal schooling at the age of eleven."

"He left school at eleven? You mean he only went to, what, about the sixth grade?"

As John works out the exact year of James Wyeth's farewell to schooling, the cabin attendant announces that we are about to land in Boston.

The stay in Boston is brief—a little over half an hour—and leaves no time to read further about James Wyeth. The next leg of our journey, the flight to Rockland, is not in the kind of Allegheny jetliner that had brought us to Boston. In fact, our new plane is small, propeller-driven, and carries eight passengers and a crew of two. Only trouble is, that on our flight, the plane carries a crew of only one!

My sense of high adventure notwithstanding, the flight up the rocky coast of Maine is uneventful to the point of tedium.

At Rockland, John and I check into what appears to be the only motel in town, eat dinner, and then take a stroll—hoping to find in Rockland something of the flavor of Maine that appeals to James Wyeth. But this doesn't work.

Rockland, obviously, is not Monhegan. Instead, it is a hard-working, no-nonsense fishing town; a center of the lobster industry, neither picturesque nor quaint. In a large sense, it is still 1930 in Rockland, despite the dayglow street lamps that cast an eerie orange light along its empty nighttime streets. One-story storefronts display wood stoves and post-holders; long out-of-style dresses and woolen long-johns. Nights can get cold in Maine, even in June.

We go back to the motel, and I spend the rest of the evening reading



Reading about Wyeth on the flight to Boston

about James Wyeth, as the harbor light flashes through my window every half minute.

There is a lot to read. An article in a 1971 issue of *Life* recounts Christmas at Chadds Ford through three generations of Wyeths, and includes a crayon drawing of a Christmas tree done by James Wyeth at age five. It looks, for all the world, exactly like any Christmas tree drawn by a five-year-old child. I particularly like a quote in the article by Andrew Wyeth about raising children:

"...with children you build a reservoir of reflections; a rich background they can draw on later. Like a sponge, soak everything up, then later wring it out. Don't run away from experience."

I wonder, has James Wyeth taken his father's advice?

U.S. News & World Report, in a 1975 article headed 'Young Genius on the Rise in the U.S.', says James Wyeth is "a genuine master of the portrait." Another article, by a New York columnist, gushingly calls him "the glamour boy of American artists" and tells how he "retires in solitary splendor to his Victorian house" on Monhegan; how he works "24-hours-a-day" (What? He *never* sleeps?) and how he "absorbs his subject by osmosis" (How do you do *that*?) when he's doing a portrait.

Still another story, that quotes him as never wanting to be anything but an artist, also has him complaining that his work is so nerve-wracking he can't understand anyone taking it up as a hobby.

There is more. He is seen at exclusive Manhattan parties. He is called movie-star handsome, "the golden boy of art." Charming and realistic, amusing and easy-going—emotionally charged! According to one awed art critic: "The world is his oyster!"

I turn out the light and go to sleep.

Early next morning, John and I drive the fifteen twisting miles over narrow, forest-lined roads to Port Clyde, and find it huddled by the At-

lantic at the tip of a tiny peninsula. We also find the mail boat—only to find that reservations are needed. We hadn't made any but, fortunately for us, Wyeth had displayed more foresight, and our names appear on the boarding list.

In addition to its 30 passengers, the 65-foot mail boat carries more than sacks of mail. It is loaded to the gunwales with crates of groceries, cases of wine, sacks of potatoes, trays of strawberries, racks of soda, pots of flowers, cartons of cigarettes, sides of beef and tanks of cooking gas.

The boat pulls away from the quay and swings toward a pair of mist-shrouded islands lying low on the horizon. There is an uncomfortable bow swell as the boat plows toward the southeast, and I wonder which of the two islands is Monhegan. Neither of them is. Monhegan lies further out, hidden from the mainland. And we do not catch sight of it—lying like a whale basking on the ocean surface—until we pass through a narrow cut between the two inshore islands.

Almost an hour later—the heavy swells have delayed us—we slide past the breakwater between Monhegan and tiny neighboring Manana Island and pull up to the dock. It seems everyone on the island is there. Everyone but James Wyeth.

There are no telephones, public transportation or electricity (except portable generators) on Monhegan, so John and I go up to the island's one-room post office to get directions to the Wyeth house.

"Lookin' for Jamie? Set right there. He'll be down for his mail in a minute. Never misses."

We go outside and "set" on a granite rock. The whole island is one big granite rock covered with evergreens and crisscrossed with narrow trails—trails that are strewn with granite rocks, sharp granite rocks.

A few minutes later, John Kelly jumps up and waves, "Hey Jamie!" John had taken the photographs for the 1973 *Almanac* article, and he recog-

nizes Wyeth coming through the crowd still lingering on the dock.

"Hi! Sorry I'm late," Wyeth answers, "but I was afraid you didn't make it when I couldn't find you on the dock."

He turns to me and sticks out his hand. "Hi, I'm Jamie Wyeth. You Bud Henry? Hi. Look, I've got to pick up the mail. Why don't you go down to



The mail boat to Monhegan.

the house and wait. Right down this trail as far as you can go. It's the last house on the island—place called Lobster Cove—right on the ocean, you can't miss it. My wife's there. I'll be along in a couple of minutes."

As we walk toward Lobster Cove, I try to fix a word picture of James Wyeth in my mind.

Bigger than I had expected. And younger looking, too. Big hands. Tall, with long blond hair that's just kind of pushed back from his forehead. Light blue eyes. Tanned. You'd figure

him to be maybe-a junior to college. Good-looking, handsome, in fact. The last movie-star-handsome Wyeth in white shorts and a blue shirt open at the collar. And barefooted.

Barb! That couldn't be right. As we walk over the narrow path, I can feel the sharp granite rocks through the soles of my walking shoes—and wish they were hiking boots. He had to be wearing shoes.

We top a slight rise, and there is Wyeth's house—sitting on a rocky point—about 20 yards above and 50 yards back from the pounding Atlantic surf. Built of weathered grey shingles and siding, the house was put up in 1906 and once belonged to Rockwell Kent. It is handsome and sturdy and looks to be comfortable. But 'Victorian splendor'? Hardly.

John Kelly and I sit on the rocks to wait for Wyeth. An attractive, blond-haired young woman is sunning herself on the ocean-side deck of the house. She would be Wyeth's wife. She waves, and we wave back—as Wyeth comes jogging down the path. And darn if he isn't barefoot!

As John goes off to scout possible plate settings, Wyeth sits down next to me and we begin to talk.

"Tell me about the art you're creating for Franklin Crystal collectors."

"Don't you know? Wyeth asks me incredulously.

"Bob Hallowell said you'd tell me." Wyeth laughs loudly and easily.

"Well, it's going to be a collection of seven full lead crystal plates. And each plate will be engraved with an original work of art that will capture the essence of one of the world's seven seas—really scenes that are representative of the seven seas. And I'll be creating the art."

"Sounds interesting."

"It's absolutely fascinating—and challenging. I'd never worked with crystal before, and it's very much different than working on canvas with oil or watercolors. To begin with, the crystal is transparent; it looks the light through so that the scene you're pro-



traying becomes three-dimensional. More than that, the artwork almost seems to be floating inside the crystal. The effect is absolutely fantastic. But I'll tell you, it wasn't an easy effect to achieve.

"In the beginning — when I started work on this project several months ago — I had a terrible time. In my preliminary sketches, I just couldn't picture how the finished crystal plate would look. Then it came to me! I had to work in reverse, something like the negative of a photograph.

"So I began to create my scenes in white on a deep blue background and, suddenly, the picture became crystal clear — if you'll forgive the pun.

"Anyhow, now that the work is almost finished, I couldn't be more pleased with the way it's turned out. I don't think we could have found a better medium than crystal through which to portray the seven seas. I think crystal and I both have the same affinity for the sea . . ."

As I listen to Wyeth talk — with his quiet intensity and enthusiasm — I think back over all that I have read about him in the past weeks. So much of it hyperbole, so much nonsense. Now, as I listen to him, one statement out of all I've read comes to mind. In 1974, Professor Theodore E. Stebbins Jr. of Yale University had written of Wyeth:

"Deterred neither by his ancestry, nor by the patronage and acceptance that have come easily to him . . . he has reached artistic maturity."

And *that* is it. I am listening to a mature artist talk about his work.

At this point, John Kelly returns to take Wyeth away. He wants photos. I go up on the deck to talk with Phyllis Mills Wyeth about her husband.

"When he's up here on the island, does your husband keep the same work schedule he follows at Chadds Ford? I understand he spends a great deal of time at his work."

"He works most of the time, whether he's here or at Chadds Ford. But they're all like that, all the

Wyeths. That's all there is for them, their art. Jamie's father, Andrew, works *all* the time — night and day, seven days a week. Jamie's not quite that bad. He'll take a day off now and then, like today. But there's never a period when you could say that he's not working.

"Their dedication — the Wyeths' — is so fantastic. Nothing really matters except their art. It's their total responsibility in life, and they take it very seriously.

"That's the reason they let Jamie drop out of school. His father just



couldn't see what arithmetic and football had to do with Jamie's desire to be an artist. How could that help? He would just be wasting time that could be spent perfecting his art. I know it sounds crazy. But that's the way they think, the way they live."

"Do the people here on the island . . . how do they feel about your husband? Do they consider him to be a celebrity?"

"Jamie, a celebrity?" She throws back her head in laughter. "He wouldn't know how. Oh, some of the summer residents and the day-trippers. I suppose so. We see them peeking over the hill, trying to get a glance at him."

"But to the regular people — the people who *live* here — he's just 'Jamie' and always has been. After all,

he's been coming here since he was a child, and they've watched him grow up from the time he first came here as a little boy. He has dinner at their homes, and they come here to eat. He goes out fishing with them, and they help him with his chores. He knows them all — and their children, too.

"No, I don't think the islanders think of him as a 'celebrity.' Maybe in New York, but not here and not in Chadds Ford. They don't think of him that way and, certainly, *he* doesn't."

Wyeth returns from his photo session, and we resume our talk.

"Just before you left, you were talking about how crystal was such a perfect medium in which to express themes such as the sea. What about the sea; you live here, how *do* you feel about it?"

"I think it's a hard thing to talk about, I mean *really* talk about it, without sounding corny. Of course I love it here. The wind and the water and the sky. The solitude. It gets to you. It's all-consuming. There's really more to it than that, but I don't know if I can explain it."

"Try."

"Well, it's the sense of inner peace you get here. I know that sounds hokey, but it's true. Out here, you see nature in its simplest form. It's elemental . . . natural. You see the life cycle first hand. You see birth and growth and death. And then rebirth! And it all makes sense. It's all just the way it's supposed to be."

"And you feel as though you're a part of it. That you're not a stranger here. That you belong — because you're just another natural part of that cycle. And then you can really begin to live. Do you understand what I'm trying to say?"

Suddenly, he stops — without waiting for an answer.

"Wow, wait a minute! This is getting too heavy. Let's knock it off. How about some cold lobster and a bottle of beer?"

(continued on page 30)

43 winners of Franklin Mint scholarships attend ANA Summer Seminar

More than 115 young coin collectors, ranging in age from 12 to 17, took part last month in the eighth annual Summer Seminar of the American Numismatic Association, held at the ANA national headquarters in Colorado Springs, Colorado.

And 43 of those youngsters, 33 boys and 10 girls, were all winners of special Bicentennial scholarships to that seminar — provided by The Franklin Mint in cooperation with the ANA. They came from 41 states, including Alaska and Hawaii, and from Puerto Rico and Nova Scotia, as well.

The winners, who attended the week-long seminar from July 4th through 10th, were selected from among more than 1,000 eligible entrants by means of a competition which called for a 100-word essay on the subject "Why I am a Collector." "The Response to this special Bicentennial Scholarship Program was amazing," said Edward C. Rochette, executive vice president of the ANA.

"One winning essay, which emphasized 'the joy of being able to hold a piece of history in my hand', reflected the sense of history that was the dominant theme in most of the en-

tries — and appears to be a common denominator among all young coin collectors," Rochette went on.

Franklin Mint Board Chairman Charles L. Andes was equally enthusiastic about the number and quality of the entries, as well as the determination and the dedication of the scholarship winners.

"This appreciation of history — particularly the youngsters' interest in American history — seems to me to be especially important at this time, and was most appropriate to this special Bicentennial year program," Andes said.

Andes' enthusiasm was echoed by Franklin Mint field representative Ed Quagliana who, with his wife Anne, attended the seminar as an invited observer.

"I believe I met and talked with every Franklin Mint scholarship winner who attended the seminar — in the classrooms, at meals, on the field trips and sitting around the library in the evenings. And I was really impressed with the seriousness of the students and their interest in all the courses of study," Quagliana said.

"I think The Franklin Mint Bicentennial Scholarship Program was a huge success, and was a great and worthwhile experience for the young winners," he added.

The scholarship program was developed by The Franklin Mint and the American Numismatic Association to foster the growth of interest in



Franklin Mint representative Ed Quagliana right, meets with Franklin Mint ANA scholarship winners at Colorado Springs



Instructor Harlan Berk, center, conducts class on identifying and valuing ancient coins

numismatics among young collectors, and to support the ANA's continuing effort to broaden the attraction of coin and medal collecting generally.

"Grandma's jar full of old coins; an 1837 large one-cent piece; a chance discovery of two old Liberty head nickels, and a numismatic show held at a shopping center started four of the young collectors on the road that led to their winning essays," Rochette pointed out.

"My Grandma had a whole jar of old coins, mostly Indian head pennies," said surprised scholarship winner Ron Doris of Texas. The 15-year-old Doris, who started collecting just two years ago, also remembers "how nice all the grown-ups were" when he started attending coin club meetings in his hometown.

Bryan Harrington, 15, of Vermont was less surprised when he won. "I figured that, by coming from a less populated state, I would have a better chance than, say, someone coming from California," Bryan said. (After finding two Liberty head nickels two years ago, Bryan bought a few books on coins and, as he now puts it, "I was just plain hooked.")

The winner from Connecticut, Michael Baron, found an 1837 large cent in his grandfather's coin collection and became fascinated enough to "research the coin and learn the

history of that period in America and, in particular, the problems we had then with the economy."

"Three years ago, the shopping mall near my home was having a numismatic show, and I got to looking at the coins and picked up a book," said David Brown of Ohio. He then took over his sister's long-forgotten penny collection and, today, is an enthusiastic collector of United States coins.

Each scholarship for the ANA Summer Seminar in Colorado Springs covered room, board, tuition, classroom materials, two field trips and round-trip transportation from the youngsters' homes to ANA headquarters in Colorado.

The courses the young collectors were offered included: detection of counterfeit and altered coins; coin grading; coin photography; basic introduction to ancient, medieval and early American coins, and an introduction to Israeli numismatics.

Funding for the 43 scholarships was provided by The Franklin Mint for winners from each of the states. Rochette said, however, that eight states failed to submit eligible entries and, therefore, provision was made to expand the contest to include youngsters from Canada.



ANA executive Edward Rochette conducts course on "An Introduction to Coin Collecting."

Winners of The Franklin Mint-ANA Summer Seminar scholarships were: Karen Rosen, 14, of Alabama; Esther Saturnino, 17, of Alaska; Mark Bir, 14, of Arizona; Scott S. Dillard, 16, of Arkansas; Edward W. Heffner, Jr., 15, of California; Kent Choquette, 14, of Colorado, and Michael Baron, 16, of Connecticut.

Also, Mark Shukaitis, 15, of Delaware; Eddie Hoynes, 14, of Florida; Drew Wilson, 15, of Georgia; Kim G. MacDonald, 14, of Hawaii; Robert E. Julian, Jr., 12, of Illinois; Geoffrey G. Slaughter, 13, of Indiana, and Howard David Snyder, 16, of Kansas.

Also, David Parker Rickson, 13, of Kentucky; Barry Allen Hill, 12, of Louisiana; Peter John Jordan, 15, of Maine; Benjie Silverman, 14, of Maryland; Joel Breeders, 16, of Massachusetts; Patricia J. Kang, 16, of Michigan; Dennis Alec Olson, 16, of Minnesota, and Greg Marshall, 13, of Mississippi.

Also, Scott H. Fast, 13, of Missouri; Gail A. Gueths, 16, of Montana; Briggs G. Bralliar, 16, of Nebraska; Jim Piecuch, 16, of New Hampshire; Dwain Alan Hicks, 15, of New Mexico, and Narda Kirman, 17, of New York.

Also, Mike Flink, 15, of North Carolina; Keith Millette, 17, of North Dakota; David Brown, 15, of Ohio; Casey Wright, 16, of Oklahoma; Edward Robert Lowry, 17, of Pennsylvania; Mark David Carnegie, 13, of Rhode Island; Le Anne Moore, 12, of Tennessee; Ron Doris, 15, of Texas, and Bryan M. Harrington, 15, of Vermont.

Also, Christopher C. Davis, 14, of Virginia; Joseph M. Klekota, 12, of Washington; Edith Geanette Delk, 13, of West Virginia; Stanton W. Schmidt, 15, of Wisconsin; Laura Allen, 13, of Nova Scotia, and Eileen Vedel, 16, of Puerto Rico. (19)



Dr. Sol Taylor instructs class on coin grading.

Philadelphia: City of Sculpture

*Houdon, Saint-Gaudens,
Rodin, Remington, Calder and
Moore . . . they are all there,
and more . . . and all to be seen*

To the non-Philadelphian, mention of that city calls forth varied and sometimes conflicting images—depending on one's interests and point of view.

To the student of American history Philadelphia is Independence Hall and the Liberty Bell. Benjamin Franklin and Benjamin Rush. William Penn's 'Greene Countrie Towne'—the first Capital of the United States.

To the sports fanatic, it's the Flyers and the Phillies. The Eagles and the '76ers. The Penn Relays. Whitemarsh The Schuylkill Regatta and the Devon Horse Show. To the music lover, it's Ormandy and the Philadelphia Orchestra. The Academy of Music and Robin Hood Dell—both East and West. To the gourmand and the gourmet, it's scrapple and pepper pot, soft pretzels and ice cream. And some of the finest restaurants in America.

Unrelated impressions of Philadelphia abound. Princess Grace and W.C.

Fields. The Main Line and Chestnut Hill estates of the Drexels, the Biddles and the Wideners. Brick row neighbors huddled in the cobbled streets of Kensington—and one of the largest city parks in the world. Tired comics' tired jokes: "Philadelphia? I spent a week there one night."

Philadelphia is a city with a rich cultural heritage—and a seemingly incurable inferiority complex. New York is bigger and New Yorkers brighter; Boston is more historic and Bostonians brainier. Washington is more cosmopolitan. Chicago is lustier. San Francisco is more sophisticated.

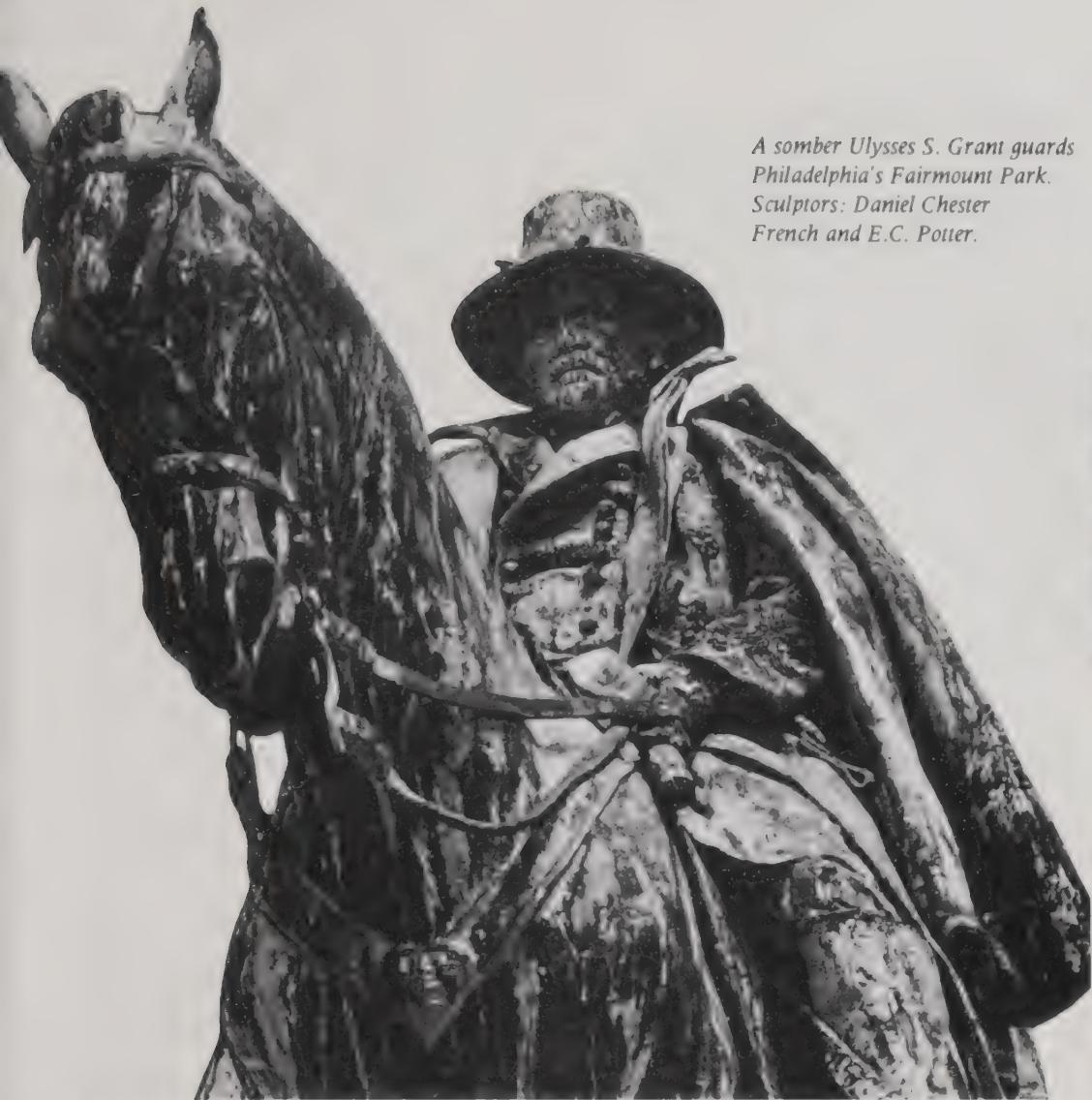
None of it necessarily true, except that Philadelphians believe it to be so.

Yet there is one area in which Philadelphia and Philadelphians can—but don't—look down their collective cultural noses at every other city in America and at all but a few in the rest of the world.



The Swann Fountain in Logan Circle honors the Indian tribes of the Delaware Valley. Sculptor Alexander Stirling Calder.





*A somber Ulysses S. Grant guards Philadelphia's Fairmount Park.
Sculptors: Daniel Chester French and E.C. Potter.*



*"Settling of the Seaboard," a detail from the "Spirit of Enterprise."
Sculptor: Jacques Lipchitz.*

*Right, from top, Vincenz Pilz' "Pegasus,"
Howard Roberts' "Première Pose,"
Emmanuel Frémiet's "Joan of Arc."*





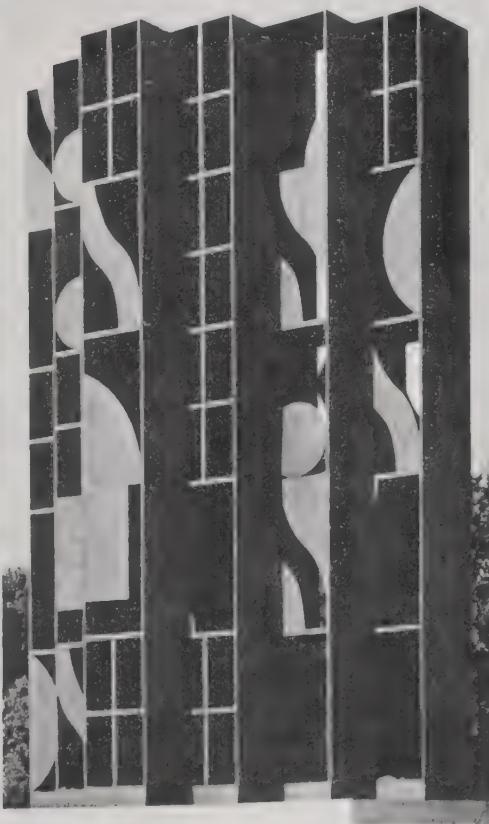
At top, Randolph Rogers' "Abraham Lincoln
Left, Jo Davidson's "Walt Whitman," and
above, Auguste Rodin's "The Thinker"



Works adorning Philadelphia public buildings
by, top to bottom, Harry Sternfield, Edmund
Amateis and Alexander Milne Calder



At top, "Floating Figure" by Gaston Lachaise. Above, Jacques Lipchitz' "Prometheus Strangling the Vulture."



"Atmosphere and Environment XII," Louise Nevelson's modern work.

For Philadelphia has more great works of sculpture by more great sculptors on public view than any city in the United States, bar none!

Here is a priceless collection of fine art in marble and granite and bronze that Philadelphians proudly and freely share with their less fortunate countrymen. Much of this treasure has been the gift of private benefactors—while a surprisingly large percentage of it has been acquired through the beneficent use of corporate and public funds.

Some of the finest examples of Philadelphia's huge collection of sculpture is to be found in Fairmount Park, which sprawls along both banks of the Schuylkill River, and which provides a constant source of delight to visitors motoring along the park's busy East River Drive.

Still, unlike a number of American cities—which tend to confine their public sculptures to public parks—Philadelphia has done a remarkably effective job of spreading its trove of statuary throughout the city.

From Rittenhouse Square to Washington Square—and from City Hall to the Art Museum, many great works of sculpture abound. From the campuses of its many colleges and universities; along tree-lined Benjamin Franklin Parkway, and throughout Society Hill, Philadelphia is literally festooned with sculptures—both traditional and abstract—by some of the world's greatest artists, both of the past and the present.

The *Almanac* is happy to bring a small part of this rich legacy of art to Collectors Society Members through the photographs on these pages. ☺

*An elegant and very special pendant
for collectors to own . . . and to give*

The pendant that says "I care"



The solid 18-karat gold pendant shown actual 32mm size

The official insignia of the World Wildlife Fund — the rare and beautiful Panda — in enduring precious metal. A lasting symbol of concern for the wildlife of the world. Issued for the first time in the form of an exquisite pendant that you and your loved ones can wear to say "I care."

Minted in your choice of solid sterling silver, gold electroplate on sterling, and solid 18-karat gold.

Collectors Society Members who wish to acquire the World Wildlife Panda Pendant may do so by using the special order form opposite this page.



Collectors Society Newsletter

A MONTHLY REPORT TO FRANKLIN MINT COLLECTORS SOCIETY MEMBERS

85th annual ANA convention to be held in New York City

New York City's Americana Hotel will be the scene this month of the 85th annual convention of the American Numismatic Association. The convention, which will run from Tuesday, August 24th through Sunday, the 29th, is expected to attract an estimated 25,000 ANA members and

ties will begin with a brunch for SPAN members at the City Squire Motel, located across the street from the Americana. There is a charge for the brunch, but the interesting and informative meetings that follow are free and open to the public.

That evening, TAMS (Token and Medal Society) will sponsor its annual cocktail party and banquet at the City Squire. During the banquet, Franklin Mint President

exhibits in 16 categories. One of those prizes—category 14—will be the Charles L. Andes Award for the exhibition of private mint issues struck after 1960.

The Andes Award, named for the Board Chairman of The Franklin Mint, will be presented to the winner by Andes at a private reception for all entrants in the Andes Award competition following the official ANA award ceremonies. In addi-

For the first time . . .

The World Wildlife Panda Pendant



See page 24 for additional information.

THIS FLAP IS GUMMED • PLEASE BE SURE TO INSERT REMITTANCE BEFORE MAILING

Please enter my order as follows:

SOLID STERLING SILVER
PENDANT(S), with Sterling
Silver Neckchain(s),
@ \$30. each \$

24KT GOLD ON STERLING
PENDANT(S), with Gold-Filled
Neckchain(s),
@ \$35. each \$

SOLID 18KT GOLD
PENDANT(S), with Gold-Filled
Neckchain(s), @ \$250.
each \$

Total of order \$

Plus my state sales tax \$

Remittance enclosed \$

All orders are subject to acceptance by The Franklin Mint
Please allow 6 to 8 weeks for shipment.

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registered trademark of the World Wildlife Fund*

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*An elegant and very special pendant
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The pendant that says "I care"



The official insignia of the World
Wildlife Fund — the rare and beautiful

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The World Wildlife Panda Pendant



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Collectors Society Newsletter

A MONTHLY REPORT TO FRANKLIN MINT COLLECTORS SOCIETY MEMBERS

85th annual ANA convention to be held in New York City

New York City's Americana Hotel will be the scene this month of the 85th annual convention of the American Numismatic Association. The convention, which will run from Tuesday, August 24th through Sunday, the 29th, is expected to attract an estimated 25,000 ANA members and guests, as well as overseas visitors.

Members of The Franklin Mint Collectors Society will find many of the convention activities of particular interest to them. And the entire Franklin Mint collector relations staff, as well as members of the *Almanac* staff, will be on hand to personally greet Members of the Society.

Throughout the week, Members will be invited to visit the Princess Ballroom of the Americana to inspect the new and handsomely-crafted selection of Franklin Mint collectors' furniture. Designed expressly to meet the needs of collectors, the many new pieces of furniture—both traditional and contemporary—will be arranged at the convention in exciting designer room settings.

Thus, the exhibit will provide collectors with new and unusual ideas for displaying works of medallic art and other fine Franklin Mint collectibles throughout their own homes.

Here are some of the other highlights of this month's ANA convention:

Tuesday through Sunday: ANA members will display numismatic and medallic art exhibits in Prince Albert Hall for inspection by convention-goers. These exhibits will be in competition for the annual ANA exhibit awards.

Also throughout the week, the Bourse will be in full swing, with dealers' tables laden with coins and medals of every description. And auctions will be held at designated times through Saturday.

Thursday: At 8 o'clock on Thursday evening, the ANA will hold an educational forum in the Royal Ballroom of the Americana. The forum is sure to provide ANA members with scholarly insight into a variety of subjects related to the field of numismatics.

Friday: SPAN (Society of Philatelists and Numismatists) Day. The day's activi-

ties will begin with a brunch for SPAN members at the City Squire Motel, located across the street from the Americana. There is a charge for the brunch, but the interesting and informative meetings that follow are free and open to the public.

That evening, TAMS (Token and Medal Society) will sponsor its annual cocktail party and banquet at the City Squire. During the banquet, Franklin Mint President Brian Harrison will present the Segel Literary Award for outstanding literary achievement in the field of tokens and medals. (The award, named for Joseph M. Segel, founder of The Franklin Mint, consists of a personalized 22-karat gold medal, weighing approximately seven troy ounces.) The medal is awarded by the Token and Medal Society and struck by The Franklin Mint.

Saturday: A second brunch is planned—this one for young numismatists only. An educational program following the brunch will cover subjects of particular interest to young coin collectors. Each young guest at the brunch will be presented with a solid sterling silver medal, struck by The Franklin Mint especially to commemorate this occasion.

At 3 o'clock on Saturday afternoon, the American Numismatic Association will present its awards for the best convention

exhibits in 16 categories. One of those prizes—category 14—will be the Charles L. Andes Award for the exhibition of private mint issues struck after 1960.

The Andes Award, named for the Board Chairman of The Franklin Mint, will be presented to the winner by Andes at a private reception for all entrants in the Andes Award competition following the official ANA award ceremonies. In addition to a plaque from the ANA, the Andes Award consists of a solid 22-karat gold medal weighing approximately seven troy ounces and measuring two-and-one-quarter inches in diameter. A check for \$100 from The Franklin Mint will also be awarded to the first-place winner.

The annual ANA Banquet will be held at 6:30 P.M. Saturday in the Americana Ballroom. There, Brian Harrison will present the Numismatic Art Award for excellence in medallic sculpture on behalf of the ANA. This award also consists of a solid 22-karat gold medal weighing approximately seven troy ounces and struck by The Franklin Mint. And, each guest at the banquet will receive a 39mm solid sterling silver medal minted by The Franklin Mint in commemoration of the 85th annual ANA convention.

The convention will end at 4 o'clock on Sunday afternoon.

Fifteen-year-old Kim MacDonald of Hawaii, one of 43 Franklin Mint ANA Scholarship winners, chats with William F. Krieg, the mint's Vice President of Collector Relations, during her recent visit to Franklin Center. Kim, who has been collecting since the age of three, is secretary of the Kailua Koin Klub in Hawaii. (See story on page 18.)



The Bicentennial Notebook

Design for Fun

When Philadelphians learned that the Philadelphia Civic Center Museum's Bicentennial exhibit would be titled *Design for Fun*, they were baffled.

What does fun have to do with the 200th anniversary of our forefathers' courageous fight for freedom?

Quite a lot, actually. Although Americans have always fought hard—and worked hard—they have played hard, too.

And that's what *Design for Fun* is all about. The ways Americans have had fun for the last two centuries. And the ways we may be having fun in the future.

The exhibit has turned out to be an ingenious and refreshing respite for the Bicentennial visitor to Philadelphia. Because unlike other attractions, this exhibit is fun, first—and educational, second.

The first display section as the visitor enters the Civic Center Museum is devoted to a nostalgic look at America's pursuit

of fun, from the simple toys and games of colonial times—to an afternoon game of croquet on the lawn of a Victorian home right up to an evening of television viewing in the living room of a family during the 1950s.

The initial exhibit in the nostalgia section at *Design for Fun* explores the world of early American toys and games—from the homemade "potato head" doll of Colonial America to street games still played by youngsters today.

The comic book section, which follows, is a graphic recreation of America's favorite comic heroes—Dick Tracy, Superman, Batman—and all those characters who have made Americans laugh so hard—Mickey Mouse, Donald Duck and Archie and Veronica.

But Americans would always put down a comic book to listen to a favorite radio program. The next display section at *Design for Fun* is a delightful recreation of a 1930s living room—with a prized Zenith radio in its proper place of honor. Visitors to this display can go right into the living

room and make themselves at home as they listen to Molly scream as Fibber McGee opens his famous closet or hear those almost immortal words. Who knows what evil lurks in the hearts of men—the Shadow knows.

Late in the 1940s, a wondrous machine came into the American home which added a dramatic new dimension to family entertainment—television.

Most of the early TV shows were light-hearted and just plain fun. And those are the shows visitors will see on a simulated, 1950-style television—videotapes of Howdy Doody bantering back and forth with Buffalo Bob and Clarabell, Lucille Ball getting into some hilariously funny situations and Superman "able to leap tall buildings with a single bound."

Americans have also been drawn away from home in pursuit of fun.

A pictorial essay at *Design for Fun* reminds the visitor of the circuses of their youth and of all the exciting stories they've heard about vaudeville, burlesque, Wild West shows, minstrels, and showboats.



The nostalgic section of *Design for Fun* displays American toys and games.



and takes a look at America's love for baseball.

And Americans have especially enjoyed traveling long distances to be involved in fun as it is happening.

The New Orleans Mardi Gras. The 1876 Centennial Exposition. The Columbian Exposition. The New York World's Fairs of 1939 and 1964. Woodstock! The exhibit covers all of those "spectacular" events because Americans have been thrilled by the sheer excitement of them.

No American exhibition on fun would be complete without focusing on one of America's favorite pastimes—the movies.

In a simulated 1920-style movie theatre, *Design for Fun* visitors can laugh to their hearts delight at the rollicking escapades of Laurel and Hardy, complete with old-time piano music.

And, of course, a section on sports is a must—and this exhibit has one.

The sports section includes a simulated arena where visitors can sit in bleachers and cheer on their favorite hockey, baseball, basketball or football team as they appear on the seven foot videoscreen. Another section in the sports display is

devoted to that all-American craze, baseball card collecting—a craze that has prompted many a parent to ask: "How can one child chew so much bubble gum?"

The futuristic sections of *Design for Fun* are perhaps the most intriguing because they demand participation on the part of the visitor before anything can happen. Although it is almost magical—and therefore very hard to explain—many of the exhibits come alive only when the aura of the human body disturbs the electrical field of the exhibit.

For example, the Rainbow Tunnel display consists of a 50-foot serpentine cylinder. When visitors walk through the eerie tunnel, each person is followed by a different colored light and accompanying sound effects.

The Laser Exhibit is a favorite with youngsters. In a darkened room, three spotlights illuminate the floor. When visitors stand on each spot and dance, vibrations are picked up and transmitted to a 36-foot wide screen, where a psychedelic mural "comes to life" in a constantly

changing series of squiggling designs.

The Musical Flower display looks like a giant pincushion in the shape of a daisy. When one person jumps on it—trampoline style—the daisy sounds different audible tones. When several visitors jump on the flower at the same time, a harmonious musical effect is transmitted.

There are seven other equally fascinating futuristic exhibits at *Design for Fun*—but we won't spoil all the fun by telling about them!

The exhibit is housed in the Civic Center Museum at 34th Street and Civic Center Boulevard. It is open seven days a week—9 a.m. to 5 p.m. Since evening hours change throughout the year, it is best to call (215) EV 2-8181 for the latest information. Admission is \$1.50 for adults and 75¢ for children under 13.

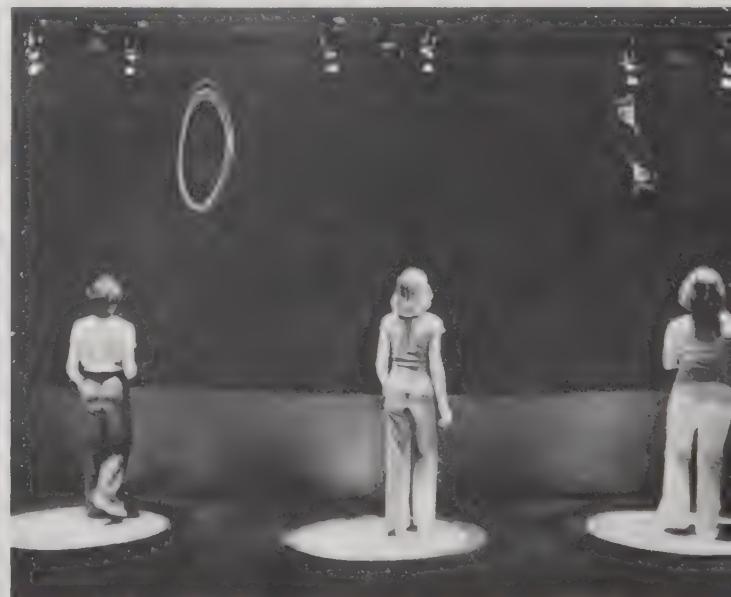
Design for Fun—which took three years and \$2 million to create—is entirely different from any other Bicentennial exhibit in Philadelphia—or anywhere else for that matter. Do come—and don't miss the fun! 



In the futuristic section, the Magical Pendulum



... the eerie Rainbow Tunnel ...



and the fascinating Laser Exhibit.

Recent Issues

OF THE FRANKLIN MINT

This department lists some of the many interesting medals, coins and other collector's items recently created by The Franklin Mint.

Proprietary series of The Franklin Mint, usually issued over a period of months or years, are sold by advance subscription only. Occasionally, a subscriber will relinquish his rights to one of these series. For details about obtaining relinquished rights to a particular series, please write to Collector Information, The Franklin Mint, Franklin Center, Pennsylvania 19091.

Information on the size and limits of each edition is published annually in the reference catalog *Limited Editions of The Franklin Mint*. Individual collectors who wish to obtain such information for any new Franklin Mint issue before publication of the annual catalog may do so by sending their requests, along with a stamped, self-addressed envelope, to the Editor of the *Almanac* no earlier than 90 days after the subscription deadline date for that issue.

Catalog numbers for all issues shown are preliminary and are subject to change.



GAS-75-8 / Ernest Hemingway One of the most gifted and innovative writers America ever produced, Ernest Hemingway is the subject of the eighth issue in the 1975 series of *The Franklin Mint Gallery of Great Americans*. Hemingway's literary style — which featured crisp, clear declarative sentences — was copied by many, but mastered by few. His influence is seen most clearly in the works of the post-World War II Italian novelists. His many novels, among them *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*, invariably dealt with the question of personal courage under fire; of men who faced danger with quiet resolve, and of the women who loved such men. In 1953, Hemingway won the Nobel Prize for literature for his short novel, *The Old Man and the Sea*. *Sculptor:* Donald Borja. *Size:* 39mm. *Proof Edition:* sterling silver. *Regular Edition:* bronze.



GEM-1 / Leif Erikson Reaches North America The most famous of the great Viking explorers who spanned the high seas in their open longboats, Leif Erikson is the subject of the first issue in the International Geographical Union's collection of *The Great Explorers Medals*. Nearly 500 years before Columbus sailed from Spain, Erikson set sail from Greenland with 30 men to discover the North American continent. Erikson is known to have landed on Baffin Island, probably at Labrador, and may possibly have sailed as far south as the present-day continental United States. His men at one point clashed with the natives of the new land, the first encounter between white men and Indians, and the event depicted on this medallic cachet. *Sculptor:* Richard Renninger. *Size:* 39mm. *Proof Edition:* sterling silver.



TAA-2 / Peaceable Kingdom, c. 1830 "The wolf shall lie down with the lamb and the leopard shall lie down with the kid . . . and a little child shall lead them." This Biblical prophecy from the XI Chapter of the Book of Isaiah provided continuing inspiration for Edward Hicks, one of America's greatest primitive artists. A self taught artist, Hicks created more than 50 separate versions of his *Peaceable Kingdom* — no two of them exactly alike, but all filled with a charming naivete, freshness and a spirit of hope in God's love. *Peaceable Kingdom* is the second issue in *The Bicentennial Collection of the Treasures of American Art*. *Sculptor:* Carol Yocom. *Size:* 45mm. *Proof Edition:* sterling silver.

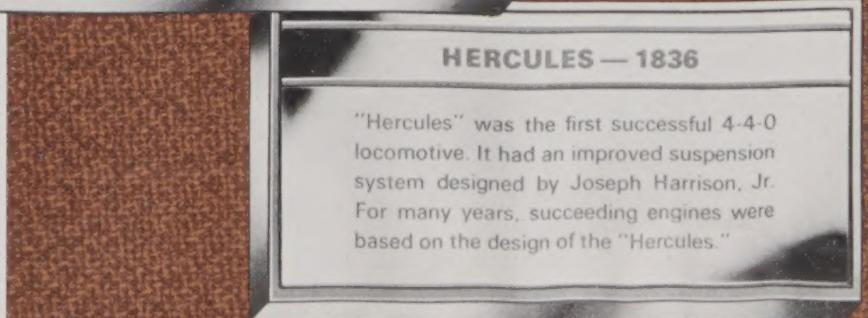
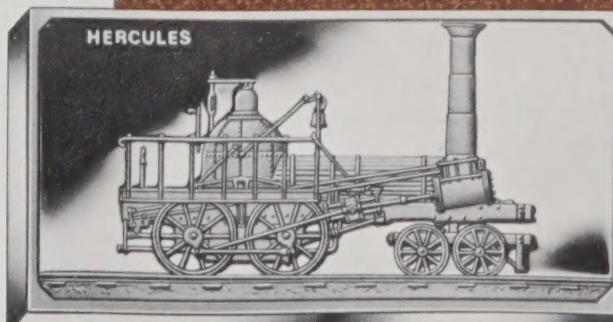
MHM-15 / The Great Wall Protects Newly Unified China, 221-210 B.C. Built during the reign of the first Chinese Emperor, Shih Huang Ti, The Great Wall of China is the subject of the 15th issue in the *Medallic History of Mankind* collection. One of the greatest feats of construction of all time, The Great Wall was designed to protect China from marauding tribes from the southern steppes of Siberia. It extends 1,500 miles from the Gulf of Chihli on the east to the Sinkiang Desert in the west. Averaging 20 feet in height, it can accommodate five horsemen riding abreast. American astronauts discovered that The Great Wall was the only man-made object on earth visible from the moon. *Sculptor:* Gerald Miller. *Size:* 51mm. *Proof Edition:* gold on sterling.



IHI-1 / John Adams The first issue in *The Independence Hall Portrait Ingots* collection honors John Adams, American patriot and second President of the United States. A noted Massachusetts lawyer, Adams joined the fight for American independence from Great Britain shortly after passage of the hated Stamp Act of 1765. Adams was a delegate to both the First Continental Congress in 1774 and the Second Continental Congress in 1775, during which he seconded Richard Henry Lee's resolution for independence, helped to draft the Declaration of Independence, and led the fight for its passage on the floor of Congress. Adams went on to serve his country as peace negotiator, ambassador, Vice President and, finally, as President. *Sculptor:* James Berry. *Size:* 1.8-inches by 1.4-inches. *Proof Edition:* sterling silver.



ILI-10 / The Hercules, 1836 The tenth issue in the *International Locomotive Ingots* collection portrays The Hercules, a new and improved locomotive of its time, that was introduced in 1836 by the firm of Garret & Eastwick. With its weight evenly distributed over the driving wheels, The Hercules had superior traction and stability over the uneven roadbeds of that time. The success of this 4-4-0 type engine was based on its advanced suspension system, in which the four drive wheels were attached to the main frame by a series of springs and a central bearing. *Sculptor:* Richard Renninger. *Weight:* 900 grains. *Proof Edition:* sterling silver.



I tesori d'arte del Vaticano

(continued from page 7)

erected the majestic Baldacchino over the High Altar of St. Peters; constructed the superb *Scala Regia*—the main staircase of the Vatican Palace, and laid out the imposing *Colonnato del Bernini* that embraces the *Piazza S. Pietro*—St. Peter's Square.

Today, *The Art Treasures of the Vatican*—priceless because they are irreplaceable—belong to the world at large. They also belong to the artists who created them and to the men, like Julius II della Rovere, who brought those artists and their art to the Vatican.

Julius II was not untypical of the Renaissance popes. Political intrigue and temporal power, as well as love of art, were their unifying passions. It was just that Julius' passion was greater than the others. Yet, today, Julius' many military campaigns are forgotten; his diplomatic cunning the concern only of papal historians.

His memory lives, instead, in the genius of the artists he called to the Vatican—and in the enduring works of art they left behind them. Thus, wrote the poet:

"Tutto passa. L'arte sola ci dura in eterno. / Il busto sopravvive il trono — La moneta, Tiberio."

"All passes. Art alone enduring stays to us;/ The bust outlasts the throne — The coin, Tiberius."

* * *

Members of The Franklin Mint Collectors Society will learn more about *The Art Treasures of the Vatican* in the near future.

James Wyeth

(continued from page 17)

And that is it. The essential James Wyeth. Celebrated artist—and sensitive human being.

As the four of us go at the lobsters and beer, John Kelly reminds me that it's almost one o'clock, and that our flight for Boston takes off at three.

"Don't worry," Wyeth assures us, "I'll take you back in my boat. Only take about twenty minutes to get back to Port Clyde."

And—skipping across the top of the swells at 40 miles an hour—that's all it does take. At the Port Clyde dock, there is time for only a quick "so long" and a handshake. We dash for our car as Wyeth ties up the boat. He has business at the Port Clyde General Store.

Later, at a few minutes past three, our sleek blue and white plane takes off the tiny airstrip outside Rockland, climbs into the bluest sky we've seen in two days, and banks toward the southwest.

Within three minutes after takeoff, the plane is out over the Atlantic, passing through five-thousand feet and climbing to its six-thousand-foot cruising altitude. I begin to scan the

sea below us, trying to pick out Monhegan from among the scattered offshore islands. I know it is the farthest one out.

Then, sure enough, within a couple of minutes the unmistakable whale-shape of Monhegan looms up just ahead of the port engine. As we pass, perhaps two miles to the west, I can just pick out a small white boat, traveling fast and leaving a sharp vee wake as it makes for the narrow opening of the Monhegan breakwater.

It's probably *not* Wyeth heading home. But it could be—and I choose to believe it is.

I sit back in my seat and begin to think about writing the piece on Wyeth. The more I think, the more I like the idea. And it's because I find that I like Jamie Wyeth. Hallowell and Lunt were right.

He is a nice guy. 



Your Franklin Mint Representatives' Datebook

Your FM Representatives' Datebook

Following are meetings and other events at which Franklin Mint Representatives will appear during August, September and October. Members and their guests are invited to visit our representatives at the scheduled shows and inspect the displays. Usually, there is no admission charge or a very nominal one. Representatives are available to coin clubs and service organizations for speaking engagements. However, because of the demands on their time, they cannot travel long distances unless they have several meetings in the same area. Members wishing to discuss representatives' engagements should call Mrs. Kathleen Miller at (215) 459-6120 for further details. Members who wish to attend particular meetings and require additional information should write to Collector Relations, The Franklin Mint, Franklin Center, Pennsylvania 19091.

August 24-29

Collector Relations Staff
American Numismatic Association
85th Annual Convention
Americana Hotel
New York City, New York

September 2-5

Ed Quagliana, Bill Krieg
Garden State Numismatic Association
Convention
Hyatt House
Cherry Hill, New Jersey

September 10-12

Ed Quagliana
Onondago Numismatic Association
Sheraton Motor Inn
7th North Street
Syracuse, New York

September 10-12

Dan Harley, Bill Krieg, Virginia Culver
Illinois Numismatic Association Convention
Holiday Inn
US Route 36 West & Wyckles Road
Decatur, Illinois



September 11

Ralph "Curly" Mitchell
California Wooden Money Association Meeting
7:00 p.m. to 9:00 p.m.
O'Cathey's Museum
1351 Phillips Boulevard
Pomona, California

September 13

Ralph "Curly" Mitchell
Convair Coineers - 7:30 p.m. to 9:30 p.m.
Convair Recreation Room
9115 Clairemont Mesa Boulevard
San Diego, California

September 16-19

Ralph "Curly" Mitchell, Virginia Culver
North California Numismatic Convention
Jack Tar Hotel
Van Ness Avenue at Geary Street
San Francisco, California

September 17-19

Glenn Gundelfinger
Colorado/Wyoming Numismatic Association
and the Cheyenne/Laramie Coin Clubs
Fall Coin Show
Little America
Cheyenne, Wyoming

September 17-19

Ed Quagliana
Virginia Numismatic Association Convention
Marriott Twin Bridges Motor Inn
US Route 1 & 95
Alexandria, Virginia

September 18-19

Dan Harley
Magic Empire Coin Club Show
Tulsa Civic Association Auditorium
Tulsa, Oklahoma

October 1-3

Ed Quagliana
Penn-Ohio Convention
Stouffers Inn
Fifth & Elm Streets
Cincinnati, Ohio

October 8-10

Ed Quagliana
North Carolina Numismatic Association
18th Annual Convention
Royal Villa
310 West Meadowview Road
Greensboro, North Carolina

October 9-10

Ralph "Curly" Mitchell
Downey Coin Club Show
Women's Club House
Downey, California



Interior view of the dome of St. Peter's Basilica in Vatican City.

THE FRANKLIN MINT
Franklin Center, Pennsylvania 19091